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Many, no doubt, were slaves, like the clever *danseuse* who performed at the banquet in honor of the Paphlagonian envoys. But many free women must have accompanied the troops from Sardis.¹ Rivalries for their favor resulting in personal encounters were not infrequent.² Of necessity the women were present with the army on all occasions. At the ford of the Centrites River (iv. 3. 19) they joined in the war cry. We may be sure that they were interested spectators at the games, and even joined in the *κραυγή καὶ γέλως καὶ παρακείμεναι*.

It is characteristic of Xenophon's literary technique to mention only striking or unusual things in descriptions. Thus in describing the Median wall he mentions the kiln-dried bricks and mortar with which Greeks were not familiar (ii. 4. 12; cf. Gulick, *Life of Ancient Greeks*, 23). Contrast this with his reference to the wrenching of timbers from the houses of a Babylonian village. Xenophon's Greek readers knew how easily this could be done in the case of houses built of sun-dried bricks. Similarly in describing the games held in connection with the Lycian festival he mentions only two things, the handsome prizes, and the presence of Cyrus (i. 2. 10). In the present passage also he selects only the unusual features for mention, the unfavorable place chosen by the master of the games, the participation of slaves and prisoners, the difficulties of horse racing on a steep slope ending in the sea, and the presence of the women. Although in some places in Greece women participated in games as spectators and even as contestants,³ the spectacle of a large number of *ἑταῖραι* at the celebration of the games at Trapezus was sufficiently novel to call for notice.

It may be added that an exactly similar confusion in the text occurs in iv. 3. 30: πολλοὶ γὰρ καὶ τῶν μένειν τεταγμένων ὄχλοντο ἐπιμελόμενοι οἱ μὲν ὑποζυγίων, οἱ δὲ σκευῶν, οἱ δ' ἑταιρῶν. In this passage *ἑταιρῶν* suggested by Zeunius has been adopted in preference to the MSS readings *ἑταίρων* and *ἐτέρων*.

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A FOURTH-CENTURY ODYSSEY

It is a familiar fact that the manuscript tradition of the *Odyssey* is decidedly less full and ancient than that of the *Iliad*. Even before the papyri began to stream out of Egypt into our libraries, the best considerable manuscript of the *Iliad*, the tenth-century Venetus A, was a century earlier than the *Odyssey's* best, Laurentianus. And the papyri have increased the disparity. Of the

¹ Cf. Plutarch *Alexander* 41 for *ἐλεύθεραι ἑταῖραι*, and the deep interest of a soldier in one of them.

² Cf. v. 8. 4, *περὶ παιδικῶν μαχόμενος*.

³ Gardiner, *Greek Athletic Sports and Festivals*, 47, 239, 387.

literary papyri thus far published, it is true, about one-third are Homeric, but of these fully three-fourths are *Iliad*; the *Odyssey* has fared but poorly at the hands of the excavators.

But a recent publication puts a new face upon the situation. Among the papyri collected by the Earl of Crawford, and purchased ten years ago by the John Rylands Library, of Manchester, is a parchment codex of about 300 A.D., which, when complete, contained the whole *Odyssey*. Of its original 207 leaves, parts of 79 are preserved, many of them substantially complete. The text occupies nearly one-half of Dr. Hunt's new volume of Rylands' Papyri (1911), and includes parts of eleven books, xii-xv and xviii-xxiv. While the original scribe used the dieresis and the apostrophe, breathings, accents, and punctuation have been introduced by a later hand. The quires were numbered, and the books lettered. While books i-xi are wholly absent, some of the later books are well preserved; from xxi. 91 to the end of xxiv not a line has been wholly lost. The importance of this for the vexed question of order is evident. A number of lines are omitted: xiv. 154; xx. 197; xxi. 65, 66, 109, 219, 220, 276, 291, 292 (these two afterward supplied above the column), 308; xxii. 43, 174; xxiii. 48, 127, 128, 320; xxiv. 79, 121, 143, 277, 480. The text shows some peculiar ("singular") readings and in those otherwise supported Dr. Hunt finds no decided affinity with any known manuscript or group of manuscripts. Its important contribution to the textual materials for the *Odyssey* tends, as such textual accessions usually do, in some respects to complicate the evidence.

In the work of the corrector, some novel principles of accentuation are reflected. At all events, he sometimes combines ancient and modern systems, as in *Διὸς τρέφες, χέροι, γῆμέρες*, xxii. 136, 148, 166. Indeed, both textually and paleographically, the new Rylands *Odyssey*, one of the oldest parchment codices in existence, is full of interest, and merits the close attention of classical students.

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